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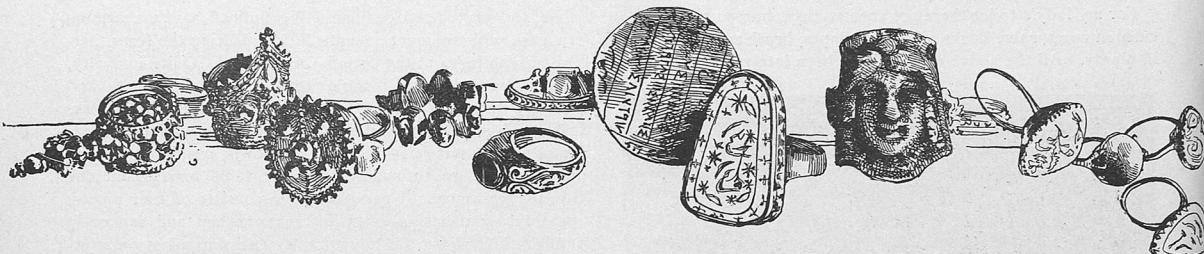
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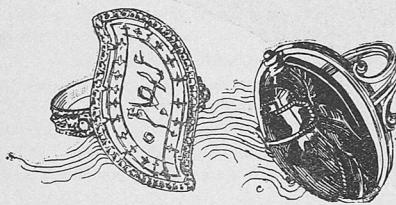
JEWELS AS PERSONAL DECORATION.

JEWELS, by which we mean gems, with or without a setting of gold or other metal, or trinkets composed entirely of precious metal, have been worn in all ages to decorate the human figure. Jewels were anciently worn as talismans and as signets being engraved in intaglio, but we fear nowadays they are chiefly worn to gratify the vanity of the wearer, however valuable they may be. While the majority of people simply exploit jewels as an evidence of their real or presumed wealth, very few love jewels for their own sake, or hoard them as a luxury, whose history, engraved decoration, beauty of setting and luster of color are a never-failing source of delight. Mr. Edmund Russell, lecturer on Art and Del-sartean Grace, is a type of the latter class, who has made it his business to collect jewels that he may enjoy their decorative, poetic, historic and brilliant polychromatic effects. Mr. Russell

is an enthusiast on this most entertaining subject. He plays with jewels as a child plays with toys. They are to him home and

wife and child. He possesses a natural predilection for precious stones. His eyes are avaricious for their color, their luster and mystery, and he possesses a temper that desires to unravel the meaning of their glyptic symbols and the curious designs impressed upon the precious metal that forms a part of their splendor. To him they yield luxury, romantic sentiment, sensuous and historic delight.

Let us particularize a few examples from his varied collection. The Egyptians naturally were among the first gem workers, and there is a ring set with a scarabeus, one of the sacred animals of that interesting people, cut from an amethyst. This ring is also a signet, having a royal seal cut on a flat surface of the jewel which revolves on its axis. Eight Persian rings present wonderful examples of turquoise. All of these stones are cut in shallow intaglio, the designs being gilt—usually a feather scroll, or sentence of happiness and good will from the Koran. Some of Mr. Russell's unmounted turquoises are quite two inches long, and are unique in every way. Their broad expanse of color makes them remarkable foils for emeralds, green jade, opals tinged with green, and pearls over which a seaspray green



TURQUOISE AND ROYAL SCARABEUS.



ROYAL RING OF
INDIA.

shimmers. The ancient jewelers had an intense appreciation of the turquoise, which is due perhaps to the fact that it can only be matched in color by one or two flowers, and because, with all its brilliancy of color, it does not flash. A Persian turquoise ring, which is also a talisman, has the stone very large and contains a shallow design in gold with a border in lotus flowers.

One of the most interesting of these rings is a royal Hindoo ring with a conventionalized crown standing out nearly an inch from the hand. It was worn on the first finger. Another is a toe ring in green and blue enamel, with a little mirror set in the center, the purpose of which defies speculation. There is also a thumb ring of bronze, excavated in London and dating back to the time of the Roman invasion. Another

thumb ring in carved ivory was worn by the ancient cross-bow archers, and an ecclesiastical ring shaped like a bishop's mitre was doubtless worn by some such functionary in the Middle Ages. The Hercules ring with chrysopras is remarkable for its artistic deviation from conventional lines. A medieval German ring represents St. George and the Dragon. The design is supported on either side by a fleur-de-lis in black and white and gold. This ring is worn with great effect in connection with the Indian ring above described, the dull effect of St. George's armor being in touch with the carbuncle, the blue of his helmet repeating the tone of the turquoises, and the horse carved in dull silver.

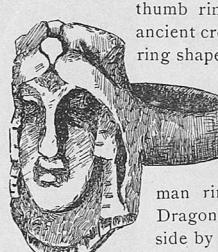
Among the curious examples is Martin Luther's wedding ring, which is wrought with the emblems of the Passion-Christ on the Cross; the spear which pierced his side, the reed and sponge, the scourge, the mock crown, the cord with which he was bound, the nails, the hammer and the ladder, are all woven into intricate design, and the center is a ruby representing a drop of blood.

In reading from "The Light of Asia" Mr. Russell wears the costume of an Indian prince, and in this character takes occasion to exhibit to the fullest extent his fine collection of jewels.

The costume is a study in turquoise, gold and orange; the over-garment a *choga* of camel's hair, embroidered in cashmere designs; under this a sleeveless coat of dull orange, which, in turn, opens upon an inner vest of turquoise and gold. This is further enriched with ornaments in turquoise, gold and diamonds.



TURQUOISE AMULET.



BRONZE ROMAN
THUMB RING FOUND
UNDER LONDON



CHASING ON PERSIAN TURQUOISE AMULET.



ARABIAN RING WITH SLEEVE-CHAIN.

Five necklaces of beaten gold and gold filigree are worn. The head of a sacred cow, in gold, with horns of tiger's claws, is pendant to the last.

Then come the girdles, the first fastened by two large plaques of silver-gilt set with old corals and enamels. The second of different colored jewels and dark green enamel. The third, a broad band of carnelians set in old brass and leather, three hundred years old, and once worn by a Persian executioner.

On the head is a crown of beaten gold, Madras work, set with Persian amulets, in turquoise, and the fastenings of the sandals are turquoise ornaments.

A gold incense burner in the form of a pomegranate is carried in the hand, and on the back of the hand is a jewel composed of a large, flat turquoise cut with Arabic inscriptions, and fastened by chains around the wrist and to a ring on each finger, as shown in the illustration. A royal ring on the little finger has a conventional crown that sets up nearly an inch from the hand, and the thumb ring is set with another engraved turquoise. These turquoises are slightly cut intaglio, with verses from the Koran outlined in gold, and, being sacred amulets, are seldom found outside of Persia; they are often referred to in the stories of Rudyard Kipling.

HARMONIES IN PERSONAL DECORATION.

Mr. Russell in his lectures on Personal Decoration thus refers to the wearing of jewels:

"All of the flashing jewels set without design belong to the modern times. Now, the mere exhibition of costly stones, such as a woman's big diamond ear-rings, altogether incongruous with her dark costume, seems to have destroyed the jeweler's art. In Oriental and ancient art the jewelers were artists, and even the greatest painters did not think it beneath them to give beauty to a button, clasp, or girdle, as some of the best examples of Benvenuto Cellini and Rubens found in these articles may be seen in the European museums. The old artists composed their work as a color study, using a stone as a brilliant note of color, a thread of gold as a line, and a field of metal as a background, harmonizing them with infinite art.

"A decoration is to enrich, not to assert. Rubies and sapphires, as often worn on the hand, are spotty and vulgar, and give a common red-white-and-blue effect. Plain women should wear 'interesting' jewels—antiques, curios, grotesques. I knew one woman who looked her best wearing Japanese bronze turtles; in pearls she would have been ridiculous.

"The woman who can wear diamonds must allure, must scintillate with magnetism, brilliancy and wit. She must have flashing eyes and teeth, and above all, a high-light on her upper lip. To such a woman the flashing gems add to her brilliancy. On one who is dull or old they simply say how suc-

cessful her husband has been in business. A poor conversationalist should beware of wearing anything that shines, or of sitting near shiny things. Brilliance emphasizes dullness. On the first woman the gem blazing above her bosom only seems to have focused her own brilliancy, while it makes another woman look like a stuffed pincushion.

"When a woman decides on purchasing rings, she should set about doing so with a definite scheme of color in mind. A woman of refinement should always be known by her



THE HERCULES RING.

color and perfume. I do not wish to imply, by color, that she should wear one color only, but a thread of it, however intangible and vague should pervade everything she wears. This color should find a correspondence in her own coloring, that of her hair, her eyes or complexion. If she chooses red, she has rubies, certain shades of amethysts, corals, opals flecked with fire, blush-suffused pearls. A vein of red should run through her gown, which may be of any of the shades of violet having an undertone of red the various tints of roses, the tea rose, bursting with warmth when held before the light; the deep pink, soft pinks, dull blue pinks—or any shade in which lurks red.

Her eyes are blue. What more natural than that blue should become her? Sapphires and turquoises will be in happy company with amethysts and emeralds, and with what I call negative stones—diamonds, pearls and opals.

"Very few understand the art of wearing jewels. Jewels are seldom worn with good effect. The thought of offsetting one gem with another, throwing it out into bolder relief by a contrasting and harmonizing tone,

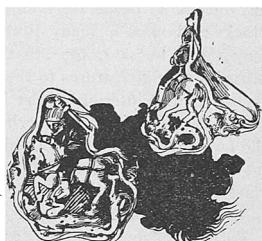
like the grouping of emeralds with certain shades of turquoises, never occurs to us. We have little color instinct, almost no color knowledge, and our effects are nearly always spoiled by our fear of indulging in originality on the one side, and our desire for display on the other. Men are reduced to the trivial scarf-pin and ring, while woman thinks herself eminently respectable in a waterproof if she wears large diamond earrings. Rings are worn constantly, regardless of their appropriateness. The highest type jewel for a scarf pin is the chrysoberyl's cat's eye. It has a wonderful gray-green tone with beams of shifting light. For a flashing stone a man may wear the brown diamond. There is no place in his costume for the white diamond solitaire. He may wear diamonds or pearls on a white scarf, but they should be small and in complex design, while the shirt stud should not be a solitaire.

"When the Maharajah Holkar visited London, he wore a coat covered with emeralds and sapphires, but they were set on peacock-toned embroidery. The emerald is one of the most beautiful of stones, but is crude unless worn with other tones of green to modify it, as one might make a symphony of emeralds, aquamarines, peridots and chrysopras.

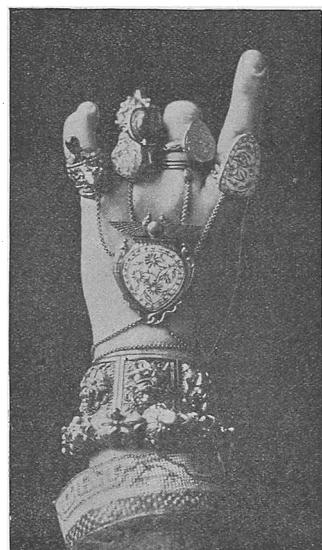
"The sapphire is most effective as a daytime stone, the evening light turning it almost black. The paler and cheaper sapphires are most becoming, though the dealers are most anxious to sell the dark, expensive ones, all choice of color being crowded out for the stone that displays the greatest value. Opals are very becoming to most people, having so many elements of flesh in their tone, while the peacock blue Australian opals, combined with turquoises, give wonderful opportunity for studies in blue effects. It is well to select one colored stone, and to wear it with a background of the colorless gems. Thus, rubies with diamonds, pearls and opals; emeralds with diamonds, pearls and opals."



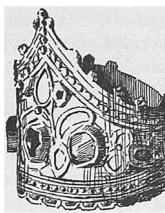
MARTIN LUTHER'S WEDDING-RING. (Side views.)



GERMAN RING REPRESENTING ST. GEORGE AND THE DRAGON.



JEWELS FOR THE HAND.



MEDIEVAL ECCLESIASTICAL RING.